

1922  
Feb. 27  
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A VERY IMPORTANT UNRESTRICTED SALE

# AMERICAN AND FOREIGN PAINTINGS OF ARTISTIC DISTINCTION

INCLUDING

A GRAND EXAMPLE OF THE GREAT MASTER

**GEORGE INNESS, N. A.**

TO BE SOLD AT UNRESTRICTED PUBLIC SALE  
ON THE EVENING OF FEBRUARY 27TH, 1922  
IN THE GRAND BALLROOM OF THE PLAZA HOTEL

UNDER THE MANAGEMENT OF  
THE AMERICAN ART ASSOCIATION  
MADISON SQUARE SOUTH  
NEW YORK



Yd. 3769 22  
8°



ON FREE PUBLIC VIEW  
AT THE AMERICAN ART GALLERIES  
MADISON SQUARE SOUTH, NEW YORK

BEGINNING WEDNESDAY, FEBRUARY 22ND, 1922  
(WASHINGTON'S BIRTHDAY)

AND CONTINUING UNTIL THE DATE OF SALE  
FROM 9 A. M. UNTIL 6 P. M.

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AMERICAN AND FOREIGN  
PAINTINGS  
OF ARTISTIC DISTINCTION

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TO BE SOLD AT UNRESTRICTED PUBLIC SALE  
BY ORDER OF EXECUTORS AND PRIVATE OWNERS

ON MONDAY EVENING, FEBRUARY 27<sup>TH</sup>  
BEGINNING AT 8.15 O'CLOCK

IN THE GRAND BALLROOM OF THE PLAZA HOTEL  
ENTRANCE, No. 9 WEST 58<sup>TH</sup> STREET



ILLUSTRATED CATALOGUE  
OF  
**AMERICAN AND FOREIGN  
OIL PAINTINGS**  
OF ARTISTIC DISTINCTION  
INCLUDING  
A GRAND EXAMPLE OF THE GREAT MASTER  
**GEORGE INNESS, N. A.**

AND A NUMBER OF OTHER IMPORTANT WORKS BY PROMINENT  
AMERICAN ARTISTS BELONGING TO MR. DUNCAN PHILLIPS, WHO  
DISPOSES OF THEM BECAUSE HE HAS OTHER EXAMPLES OF THE  
ARTISTS AND LACKS STORAGE FACILITIES

TO WHICH HAS BEEN ADDED THE PROPERTY OF  
SEVERAL ESTATES AND OTHER PRIVATE OWNERS

TO BE SOLD AT UNRESTRICTED PUBLIC SALE  
IN THE  
**GRAND BALLROOM OF THE PLAZA HOTEL**  
(ENTRANCE, NO. 9 WEST 58TH STREET)  
ON MONDAY EVENING, FEBRUARY 27TH, AT 8.15 O'CLOCK

THE SALE WILL BE CONDUCTED BY  
MR. THOMAS E. KIRBY  
AND HIS ASSISTANTS, MR. OTTO BERNET AND MR. H. H. PARKE  
**THE AMERICAN ART ASSOCIATION, MANAGERS**  
MADISON SQUARE SOUTH  
NEW YORK

L.83220



THE AMERICAN ART ASSOCIATION  
DESIGNS ITS CATALOGUES AND DIRECTS  
ALL DETAILS OF ILLUSTRATION  
TEXT AND TYPOGRAPHY

## CONDITIONS OF SALE

I. **Rejection of bids:** Any bid which is not commensurate with the value of the article offered or which is merely a nominal or fractional advance may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

II. **The buyer:** The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

III. **Identification and part payment by buyer:** The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address.

Payment at the actual time of the sale shall be made of all or such part of the purchase prices as may be required.

If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.

IV. **Risk after purchase:** Title passes upon the fall of the auctioneer's hammer and thereafter neither the consignor nor the Association is responsible for the loss or any damage to any article occasioned by theft, fire, breakage or any other cause.

V. **Delivery of purchases:** Delivery of *any* purchases will be made only upon payment of the total amount due for *all* purchases at the sale.

Deliveries will be made at the place of sale or at the storage warehouse to which purchases may have been removed.

Deliveries at the American Art Galleries will be made only between the hours of 9 A. M. and 1 P. M. on sales' days and on other days—except holidays, when no deliveries will be made—between the hours of 9 A. M. and 5 P. M.

Deliveries at places of sale other than the American Art Galleries will be made only during the forenoon following the day of sale unless by special notice or arrangement to the contrary.

Deliveries at the storage warehouse to which goods may have been sent will be made on any day other than holidays between the hours of 9 and 5.

Deliveries of any purchases of small articles likely to be lost or mislaid may be made at the discretion of the auctioneer during the session of the sale at which they were sold.

**VI. Storage in default of prompt payment and calling for goods:** Articles not paid for in full and either not called for by the purchaser or delivered upon his or her order by noon of the day following that of the sale will be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser.

**NOTE:** The Limited space of the Delivery Rooms of the Association makes the above requirements necessary, and it is not alone for the benefit of the Association, but also for that of its patrons, whose goods otherwise would have to be so crowded as to be subject to damage and loss.

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Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of art, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

**Priced Catalogues:** Priced copies of the catalogue or any session thereof, will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

AMERICAN ART ASSOCIATION,  
American Art Galleries,  
Madison Square South,  
New York City.



# CATALOGUE

**EVENING SALE**  
**MONDAY, FEBRUARY 27, 1922**  
**IN THE GRAND BALLROOM OF**  
**THE PLAZA HOTEL**  
**ENTRANCE, NO. 9 WEST 58TH STREET**  
**BEGINNING AT 8.15 O'CLOCK**  
**Catalogue Numbers 1 to 80, inclusive**

THE AMERICAN ART ASSOCIATION  
MANAGERS

SALE IN THE GRAND BALLROOM OF  
THE PLAZA HOTEL

AMERICAN AND FOREIGN PAINTINGS  
Evening of Monday, February 27, 1922

To save time and to prevent mistakes each Purchaser will oblige the Managers by filling in this slip and handing it to the Record Clerk or Sales Attendant on making the first purchase.

Purchaser's Name \_\_\_\_\_

Address in Full \_\_\_\_\_

Amount of Deposit \_\_\_\_\_



J. VAN COUVER

DUTCH: CONTEMPORARY

1—OLD AMSTERDAM

(Board)

*Height, 6 inches; length, 8 inches*

CLOUDS gray and moisture-laden and a brilliant creamy-white, in a bright blue sky, over low buildings with red roofs of the old seaport's shore front. Water with reflections blending the colors of land and sky. Arms of a windmill, and a mast.

*Signed at the lower right, J. VAN COUVER.*

*Property of Miss L. HOFFMANN.*

JOSÉ WEISZ

ENGLISH: 1859—

2—BANKS OF THE SEINE

(Panel)

*Height, 6 3/4 inches; length, 9 3/4 inches*

THE edge of a green bank in fading light, and beyond, another green bank sharing a higher light and supporting occasional trees; between them, a bend of the river, lighted by reflections from a sky of gray and white clouds.

*Signed at the lower right, José Weisz.*

*Property of Miss L. HOFFMANN.*



DAVID JOHNSON, N.A.

AMERICAN: 1827—1908

**3—SCENERY AT NEW BERLIN, NEW YORK**

(Panel)

*Height, 12½ inches; width, 9 inches*

MOUNTAINS in the distance, their slopes partly tree-covered and partly cleared, are hazy under a summer sky, blue and filled with cumuli, and dwellings appear in the middleground valley. In a winding road, sunny in the foreground, a young farmer riding a gray horse stops for his mount to drink at a wayside trough.

*Signed at the lower left, DJ (monogram), and on the back in full, with the title.*

*Property of the Estate of EDWARD V. W. ROSSITER.*



## ÉTIENNE PROSPER BERNE-BELLECOUR

FRENCH: 1838—1910

### 4—*A SOLDIER'S REFRESHMENT*

(Panel)

*Height, 14 inches; width, 10½ inches*

FULL-LENGTH figure of a French cavalryman, in great-coat of gray, turned slightly toward the left, standing on the green at the entrance of a gray building, on an abutment of which he rests his cup to pour wine from his canteen. In the background the rose roofs and white walls of a town, in the sunlight of a hazy day.

*Signed at the lower left, E. BERNE-BELLECOUR, 1891.*

*Property of Miss L. HOFFMANN.*



## DANIEL RIDGWAY KNIGHT

AMERICAN: 1845—

### 5—*AT ROSNY*

(Panel)

*Height, 8½ inches; length, 10½ inches*

A SLENDER French peasant girl stands at a low and moss-covered garden wall bordering a silvery river which reflects the mauve of a twilight sky. Face in profile to left, figure turned toward the front. At her side rich flowers in abundant bloom.

*Signed at the lower left, RIDGWAY KNIGHT, PARIS.*

*Property of the Estate of EDWARD V. W. ROSSITER.*



## CHARLES ÉMILE JACQUE

FRENCH: 1813—1894

### 6—*SHEEP AND CHICKENS*

(Panel)

*Height, 8 inches; length, 10 inches*

WITHIN a sheepcote a ewe of deep fleece is reposing on straw, which is golden in the sunlight on the floor, while another sheep feeds at a rack just beyond her. At right and left a rooster and two hens.

*Signed at the lower left, CH. JACQUE.*

*Property of the Estate of EDWARD V. W. ROSSITER.*



ALBERTO PASINI

ITALIAN: 1826—1899

**7—AN ARABIAN BAZAAR ON  
THE OUTSKIRTS OF DAMASCUS**

*Height, 9 inches; length, 15½ inches*

A GRAYISH-SANDY, flat and open *place*, treeless in brilliant sunshine, lies before a park or garden of bushy green trees and occasional palms, and in the background, behind the trees, a creamy wall and white towers of the city glisten in the sun. The bazaar in the open is largely attended, turbaned figures in colorful costumes standing, walking or seated, busy or idle, and at left are camels and in the middle distance horses. In the foreground, seated or lazily reclining on carpets or the earth, are other figures, with their goats and dogs among them.

*Signed at lower right, A. PASINI.*

*Property of BILLINGS ESTATE CORPORATION.*



## CHARLES ÉMILE JACQUE

FRENCH: 1823—1894

### 8—THE MASTER OF THE ROOST

(Panel)

*Height, 9 3/4 inches; length, 14 inches*

THE interior of a chicken house, forming part of a heavily built French barn, its depths in shadow, where some chickens are perched, while sunshine brilliantly illuminates a spot of the floor at the centre thickly covered with golden straw. Here are numerous hens, and a proud game rooster rich in his coloring stands haughtily towering over them.

*Signed at the lower left, CH. JACQUE.*

*Property of the Estate of EDWARD V. W. ROSSITER.*



JULES DUPRÉ

FRENCH: 1812—1889

9—*THE COTTAGE*

*Height, 8 3/4 inches; length, 10 3/4 inches*

WILD land and clear, and generally level, extends afar under a blue sky filled with rolling cloud billows which whiten in sunshine striking them from the left. In middle distance and near the centre of the composition stands a solitary thatched cottage, and at left between outstanding trees is a single figure, walking. The surface of the land is brown and green, and it descends gently to a foreground stream.

*Signed at the lower right, JULES DUPRÉ.*

*Property of MR. DUNCAN PHILLIPS, who disposes of the above described painting because of having other examples of the artist, besides lack of storage facilities.*



EUGENE HIGGINS, A.N.A.

AMERICAN: 1874—

10—*A LONELY STREET*

*Height, 12 1/4 inches; length, 16 inches*

A COMPOSITION with a suggestion of tragedy. A winter night, with a light shining on a white sidewalk and the lightly snow-covered top of pinkish garden walls, in front of which are two dejected, crouching figures. In the semi-darkness of stairs between the walls, leading to darker streets and tall buildings, a prone figure, prostrate on the steps.

*Signed at lower left, EUGENE HIGGINS.*

*Property of Mr. DUNCAN PHILLIPS, who disposes of the above described painting because of having other examples of the artist, besides lack of storage facilities.*

## HENRI HARPIGNIES

French: 1819—1916

### 11—*LANDSCAPE: IN SUNSHINE AND SHADE*

*Height, 9½ inches; length, 13¾ inches*

Up a green hill from the foreground, with incline to the right, a gray path leads between short and bushy trees which at left rise above the picture limits, both hill and trees in clear shadow while beyond the crest of the hill is a sunlit gorge. High cliffs at right share the light of the setting sun, and distant mountains are dark against the sky.

*Signed at lower left, H. HARPIGNIES, '93.*

*Property of a Private Owner.*

## EMILIO SANCHEZ PERRIER

Spanish: 1853—1907

### 12—*RIVERSIDE, PONTOISE*

(Panel)

*Height, 10½ inches; length, 14¼ inches*

A STRETCH of river supplies the foreground, its sluggish current silvery and green with reflections of the grayish sky and of the bushy trees lining its farther bank. “Boats to Let” says a small sign, and along the stream’s edge are boats, some idle and two occupied by anglers.

*Signed at the lower right, E. SANCHEZ PERRIER, PONTOISE.*

*Property of the Estate of EDWARD V. W. ROSSITER.*



## BERNARD DE HOOG

DUTCH: 1866—

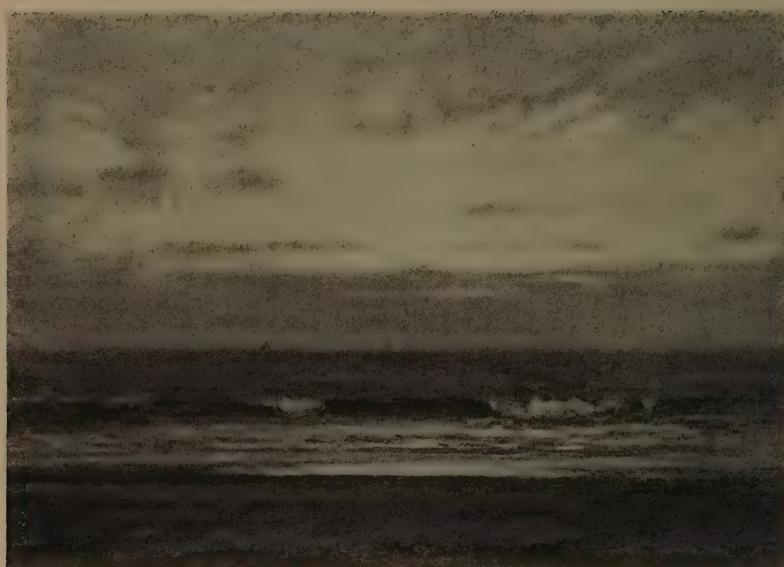
### 13—MOTHER AND CHILDREN

*Height, 20 inches; width, 15¾ inches*

In a Dutch cottage room with shadowy depths and a red tiled floor, a fair-haired young mother is seated facing the left, before a great fireplace, and light from the left illuminates her and the infant in white on her lap, and a stouter child standing at her knee.

*Signed at the lower right, BERNARD DE HOOG.*

*Property of the Estate of EDWARD V. W. ROSSITER.*



DWIGHT WILLIAM TRYON, N.A.

AMERICAN: 1849—

**14—AFTER SUNSET**

(Pastel)

*Height, 10 inches; length, 14 inches*

A FOREGROUND of flat, sandy beach; a warm brown, in the cool of the evening. A gray-green sea reaching far as the eye can perceive, with the suggestion of a sail at the horizon, and rolling lightly toward the spectator the all but spent waves of a receding tide. Darkening horizon and grayish clouds aloft, with a silvery crescent moon in an area of nebulous fleece midway of the sky.

*Signed at lower left, D. W. TRYON.*

*Property of Mr. DUNCAN PHILLIPS, who disposes of the above described painting because of having other examples of the artist, besides lack of storage facilities.*



**JULES JACQUES VEYRASSAT**

**FRENCH: 1823—1893**

**15—*LA FIN DU JOUR***

(Panel)

*Height, 9½ inches; length, 16¼ inches*

BRIGHT is the sunlight yet on a fair summer day, but the work horses have been brought to a spacious stable-yard, where three stand in shadow and two in sunshine, still in harness and patiently waiting, at either side. Through an archway giving upon a winding pastoral river a man comes forward, carrying water for his beasts. About the stable-yard many chickens are pecking.

*Signed at lower right, J. VEYRASSAT.*

*Property of the Estate of EDWARD V. W. ROSSITER.*



**EMILIO SANCHEZ PERRIER**

SPANISH: 1853—1907

**20—ALONG THE RIVER: SEVILLA**

(Panel)

*Height, 14 inches; length, 21 3/4 inches*

CROSSING the foreground a placid, slumbrous stream, with reeds in the shallows, its surface a mass of green reflections, with a small turquoise area reflecting the sunny sky. On its broken, verdant and sandy bank, in the middle distance, graceful saplings and a bushy tree mass, and at the water's edge two men fishing. Above the green brush of the bank there comes to view in the distance on the left the creamy-white walls and reddish roofs and towers of the city buildings.

*Signed at the lower right, E. SANCHEZ PERRIER, SEVILLA.  
On back, the title.*

*Purchased from Goupil's.*

*Shown at the Copley Society Exhibition of Paintings of the Spanish School, Boston, 1912.*

*Property of an Estate.*

GEORGE HERBERT McCORD, A.N.A.

AMERICAN: 1848—1909

21—*ALONG THE WHARVES AT TWILIGHT*

*Height, 20 inches; width, 16 $\frac{1}{4}$  inches*

At right of the foreground, at the head of a narrow basin of a port at low tide, a fishing boat of Dutch build is lying, sail partly dropped, and figures are seen on board, on the wharf behind it and in a small boat at its side. In the distance are numerous other similar craft, with canvas also standing, the whole in the lessening light of departing day, which is intensified in the foreground basin by reflection from white cloud banks above the horizon.

*Signed at lower left, G. H. McCORD.*

*Property of the BILLINGS ESTATE CORPORATION.*

DANIEL RIDGWAY KNIGHT

AMERICAN: 1850—

22—*IN THE GARDEN*

*Height, 21 $\frac{3}{4}$  inches; width, 18 $\frac{1}{4}$  inches*

In a garden in blossom, on high land in the foreground, a French girl of the peasantry stands with figure to front and facing the right. In a green valley of the middle distance on the right is a large church, and below on the left the bend of a river. In the far distance vague hills.

*Signed at lower left, RIDGWAY KNIGHT, PARIS.*

*From M. Knoedler & Co.*

*Sold by order of MESSRS. WINTHROP & STIMSON, Attorneys.*

DON JOSÉ JIMENEZ ARANDA

SPANISH: 1837—

23—*MARKET PLACE, SEVILLA*

(Panel)

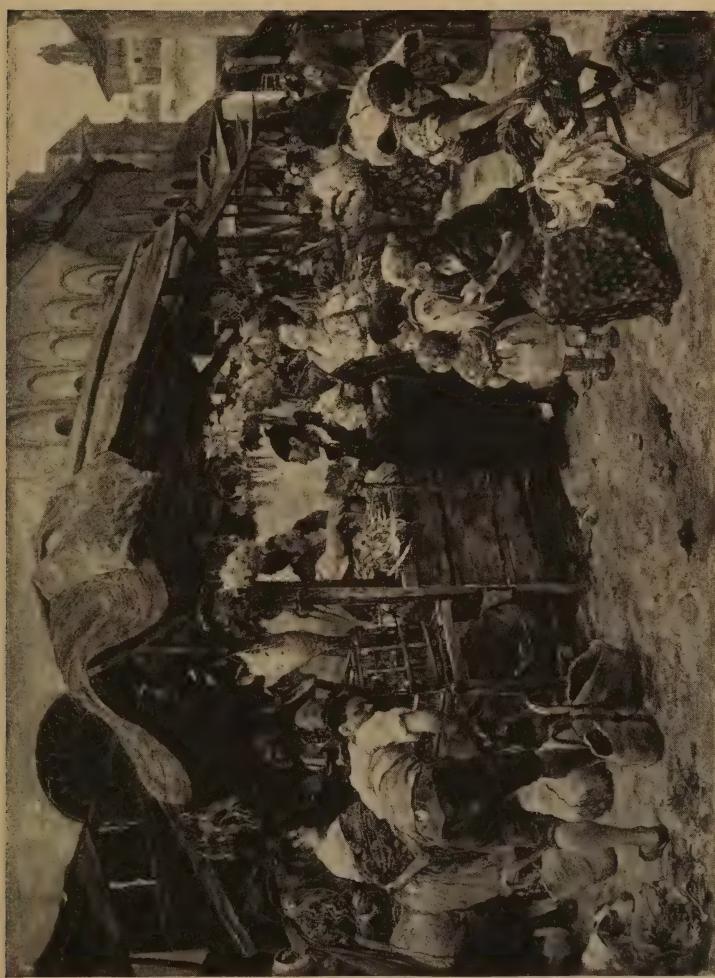
*Height, 15½ inches; length, 21 inches*

GROUPED around a church or municipal building of grayish walls, and with other buildings showing more color back at the right, numerous market stalls are opened toward the street and the spectator, and display fresh vegetables in many notes of green, and white and red, and also live and dead birds. Here men and women come to buy and barter, their costumes easy and colorful, a padre comes to beg, and children look on—a composition of more than a score of figures.

*Signed at the lower right, J. JIMZ. ARANDA, SEVILLA, 1878.*

*Shown at the Copley Society Exhibition of Paintings of the Spanish School, Boston, 1912.*

*Property of an Estate.*



ROSWELL MORSE SHURTLEFF, N.A.

AMERICAN: 1841—1915

24—*EARLY SUMMER, KEENE VALLEY*

*Height, 20 inches; length, 25 inches*

GREEN in the freshness and rich fulness of early summer the foliage in an open forest. Rich green the moss on a great gray rock, relieved by warmer yellowish patches, which are repeated in the grass along a brook in the foreground. Amidst the loftier leafage flashes of sunshine, and in the distance darker mountains.

*Signed at lower left, R. M. SHURTLEFF, N.A.*

*Property of Mrs. R. M. SHURTLEFF.*

EMILE VAN MARCKE

FRENCH: 1827—1910

25—*YOUNG BULL IN STABLE*

*Height, 16 inches; length, 22 inches*

A PICTURE of a yearling bull, with coat of dark brown and white, attached to a post in a stable. The attractive-looking young animal is shown in side view with his white face turned to the spectator. It is a truthful, well-rendered portrayal.

*Signed at the lower right.*

*From the sale of the studio effects of E. Van Marcke, Paris; Catalogue No. 88.*

*Purchased from Julius Oehme, New York.*

*From the sale of the late F. L. Loring, 1917.*

*Property of a Private Collector.*



MME. H. A. OBERTEUFFER

CONTEMPORARY

26—*STILL LIFE*

*Height, 25 1/4 inches; width, 21 1/4 inches*

IN a strong and all-pervasive light, on a table with a covering of green and blue, a tall white jar decorated in blue holds an immense bouquet of hydrangeas, which overspread its sides. The large clusters of blossoms are white and a creamy-white, pink and blue, and amongst them is the relief of their rich green leaves. The whole in free and direct work, with eloquent expression.

*Signed at the lower right, H. AMINIA OBERTEUFFER.*

*Property of Mr. DUNCAN PHILLIPS, who disposes of the above described painting because of having other examples of the artist, besides lack of storage facilities.*

**ALBERTO PASINI**

ITALIAN: 1826—1899

**27—MOSQUE AND MARKET PLACE**

*Height, 22 inches; width, 18 inches*

BELOW a gray mosque towering toward a turquoise sky in which light clouds are drifting, and a hillside closely occupied by city dwellings, a narrow street is shown in the foreground, with awnings extended from some of its buildings and green trees showing above them from courts or gardens. Here are gathered swarthy and slumbrous men, wearing the fez, and veiled women, clothed in brilliant and rich colors, at a market place plentifully supplied with vegetables and fruits.

*Signed at lower right, A. PASINI, 1870.*

*Property of the BILLINGS ESTATE CORPORATION.*



JOHAN SIMON HENDRIK KEVER

DUTCH: 1854—

28—*BIJ DE WIEG (By the Cradle)*

*Height, 21½ inches; width, 18¼ inches*

IN a Dutch cottage room where the light is dim a peasant woman sits sewing. Beside her her chubby infant lies in its basket cradle. The young mother bending over the work in her lap faces the right, three-quarters front. She wears a dark brown waist and greenish-brown skirt, and a white Dutch cap.

*Signed at the lower right, KEVER.*

*Property of an Estate.*



E. PIETERS

DUTCH: 1856—

**29—DUTCH INTERIOR WITH FIGURE**

*Height, 20½ inches; length, 24¼ inches.*

IN a cottage kitchen a huge kettle over a fire, and chickens picking food from the red-tiled floor. In the light of a window on the right, a chubby and rosy-cheeked, golden-haired Dutch child, in green frock and heavy *sabots*, seated, busily preparing fruit or vegetables.

*Signed at the lower right, E. PIETERS.*

*Property of Miss L. HOFFMANN.*



THEODORE ROBINSON, S.A.A.

AMERICAN: 1852—1896

30—*A COBBLER OF OLD PARIS*

*Height, 25 $\frac{3}{4}$  inches; width, 21 $\frac{1}{4}$  inches*

IN his tile-floored shop with its rude furnishings a Crispin sits facing his wide open window and is seen in profile to the left, a vigorous man in his prime, with dark hair and moustache, and dark clothes and a blue apron. A shoe between his knees, he has paused in his work to converse with a heavy-featured woman in blue and wearing a large coniform straw hat, who leans over his window-sill with arms crossed over her market basket. In the narrow street back of her gray houses under a sky of white and blue.

*Signed at lower right, TH. ROBINSON, 1885.*

*Property of Mr. DUNCAN PHILLIPS, who disposes of the above described painting because of having other examples of the artist, besides lack of storage facilities.*





JEAN JACQUES HENNER

FRENCH: 1829—1905

**31—IDEAL HEAD**

*Height, 21 inches; width, 21 inches*

FACING the right, with figure turned slightly to the front, a young woman, seated, is depicted leaning on her left elbow, the hand supporting her chin as she looks pensively downward. She is shown at half-length, in a crimson waist décolleté, against a dark background, with a high light from the left illuminating the creamy flesh of her neck and cheek and her flowing orange-yellow hair.

*Signed at right centre, J. J. HENNER.*

*Property of an Estate.*

J. LEURS

DUTCH: CONTEMPORARY

**32—LANDSCAPE AND CATTLE**

*Height, 27 3/4 inches; width, 20 1/2 inches*

POLLARD willows, silver-tipped in sunshine, at the edge of a stream where stand black and white and red and white cows. More cows back in flat fields divided by a line of trees.

*Signed at the lower left, J. LEURS.*

*Property of Miss L. HOFFMANN.*

**WORTHINGTON WHITTREDGE, N.A.**

AMERICAN: 1820—1910

**33—THE FOREST BROOK**

*Height, 27 1/2 inches; length, 28 inches*

WITHIN a forest the bend of a brook, which curves forward from the right, rippling; in its course great beech logs, gray and coated with green moss, offering footway to the farther side. Tree branches arch and interlace overhead, spanning the stream, and in the middle distance sunshine illumines an open space partly cleared, beyond which is a single glimpse of blue sky.

*Signed at lower left, W. WHITTREDGE, 1882.*

*From the National Academy of Design, 1882.*

*Property of the BILLINGS ESTATE CORPORATION.*

GEORGE BELLOWS, N.A.

AMERICAN: 1882—

34—*A WET NIGHT*

*Height, 22 $\frac{1}{4}$  inches; length, 28 inches*

AT left a green bank along an old village road, and a footpath which descends by a stair to the foreground. Down the stair is coming a man without an umbrella, huddling in his overcoat from the wind-driven rain, and back of him the gray trunk of a tree and the corner of a white Colonial house stand out in the light, which also glistens from the wet roadway. Over the road the dense foliage of the trees bordering it makes a solid green mass, and at a house on the right is a floral arbor.

*Signed on back, GEO. BELLOWS, with title.*

*Property of MR. DUNCAN PHILLIPS, who disposes of the above described painting because of having other examples of the artist, besides lack of storage facilities.*



ROSWELL MORSE SHURTLEFF, N.A.

AMERICAN: 1841—1915

**35—ACROSS THE MEADOW, KEENE VALLEY**

*Height, 20 inches; length, 25 inches*

Low and sloping open land crossed by a brook is green and brown, and reveals suggestions of a gray footpath, and in the middle distance supports detached trees and massed evergreens. In the background green mountains are at either hand under a blue and white sky with hovering gray shower clouds.

*Signed at lower left, R. M. SHURTLEFF, N.A.*

*Property of Mrs. R. M. SHURTLEFF.*



GEORGE HERBERT McCORD, A.N.A.

AMERICAN: 1848—1909

36—*ALONG THE WHARVES AT EVEN*

*Height, 18½ inches; length, 30 inches*

A BROAD stream fills the foreground and extends toward a distant city, whose towers appear before an after-sunset sky; on the water the soft glow from the rose and dulled-gold and gray of the clouds. In mid-stream and tied to wharves at right and left are working boats, with and without sails, and some figures about them appear in the dimness.

*Signed at lower right, G. H. McCORD.*

*Exhibited at the Industrial Exposition, Milwaukee.*

*Property of the BILLINGS ESTATE CORPORATION.*

ROSWELL MORSE SHURTLEFF, N.A.

AMERICAN: 1841—1915

37—*THE OLD BEECH*

*Height, 20 inches; length, 25 inches*

ON the left the foot, with the lower branches, of a fine old beech standing somewhat isolated in a forest of lesser trees, whose foliage leaves no sky visible. In the open space of the rough, uneven slope neighboring it, a buck and a doe are seen in the soft, wood-interior light, and glints of sunshine lighten the verdure of mounds beyond them.

*Signed at lower left, R. M. SHURTLEFF, N.A., and again on the back, with the title.*

*Property of MRS. R. M. SHURTLEFF.*

## EDWARD MORAN

AMERICAN: 1829—1901

### 38—*AN OCEAN TRAMP*

*Height, 20 inches; length, 30 inches*

OLD ocean under a sky of white and gray, humid, moisture-laden clouds, which, parting, open a suggestion of blue, and allow sunlight to come down and silver the emerald surface of a moderate, confused sea. Steaming forward and toward the right, and helped along by sails, one of the black and red tramps of the ocean, the wind sending her black smoke ahead of her sluggish progress.

*Signed at the lower left, EDW. MORAN.*

*Property of the Estate of EDWARD V. W. ROSSITER.*

## LÉON VICTOR DUPRÉ

FRENCH: 1816—1879

### 39—*LANDSCAPE AND CATTLE*

*Height, 22 inches; length, 32 3/4 inches*

TOWARD the end of the day a herd of cows are seen in the middle distance, some still grazing, some standing placidly, a white-capped peasant girl watching over them, in a flat country of rough green meadow land with suggestions of harvested fields beyond. Trees detached and in groups are widely scattered, the sky is gray and white, and the light is soft in its subdued glow on the varied coats of the cattle.

*Signed at lower left, VICTOR DUPRÉ, 1855.*

*Property of the BILLINGS ESTATE CORPORATION.*

**ROSWELL MORSE SHURTLIFF, N.A.**

AMERICAN: 1841—1915

**40—THE GIANT, FROM ST. HUBERT'S**

*Height, 20 inches; length, 25 inches*

IN the background a high and mounded massive mountain top, rising before the white clouds billowing in a blue sky, and viewed between tall and dense trees standing at either side of the picture. The mountain is in sunshine, its verdant face broken by gray rifts. In the green valley below, cows in a meadow, and in the foreground a brook.

*Signed at lower left, R. M. SHURTLIFF, N.A.*

*Property of MRS. R. M. SHURTLIFF.*



EMIL CARLSEN, N.A.

AMERICAN: 1853—

41—“WEIR’S PLACE AT WINDHAM”

*Height, 25 inches; length, 30 inches*

BEYOND a level foreground of green sward, with the longer grasses showing a yellowish tinge, a background of varied trees, with dense foliage, under a sky of soft blue heavily veiled with light cloud vapor, in which here and there occurs a vague mauve suggestion. Before and among the trees are cream-toned cottage buildings, and other buildings of a country place in grayish tone, and on the green in front of them a tall tree stands detached, its green crown a broad arch—the whole enveloped in the soft atmosphere of a hazy sunny day. The Connecticut summer home of the late J. Alden Weir, N.A.

*Signed at lower left, EMIL CARLSEN.*

*Property of Mr. DUNCAN PHILLIPS, who disposes of the above described painting because of having other examples of the artist, besides lack of storage facilities.*



THOMAS MORAN, N.A.

AMERICAN: 1837—

42—*LANDSCAPE*

*Height, 20 inches; length, 30 inches*

IN partly open ground at the outskirts of a wood a spring-pool reflects a bit of the white-clouded blue sky of a fair day, and around it the grass of knoll and hollow and the foliage of masses of trees show the fresh greens of early summer. At right the twisted trunk of a blasted tree still struggles to put forth life, and at its foot a bluish-gray rock, cool in partial shadow, is warmed in hue by lichen growths.

*Signed at the lower left, T. MORAN, 1903.*

*Property of Miss L. HOFFMANN.*



## EDWARD WILLIS REDFIELD

AMERICAN: 1868—

### 43—*SLEIGH BELLS*

*Height, 26 inches; length, 32 inches*

AHEAD of the spectator as he looks down a broad, snow-covered country road, a woman and a child are walking at one side, and a gray horse with ears cocked briskly is trotting nimbly along, at the shifting-bar, drawing a cutter in which is a single passenger, wearing a red cap. Bluish shadows cross the white blanket of the snow, houses are at either side of the road, with trees brown and bare, and an occasional evergreen in a yard.

*Signed at lower right, E. W. REDFIELD.*

*Property of Mr. DUNCAN PHILLIPS, who disposes of the above described painting because of having other examples of the artist, besides lack of storage facilities.*



CHARLES A. PLATT, N.A.

AMERICAN: 1861—

44—*MY GARDEN IN WINTER*

*Height, 25½ inches; length, 30¼ inches*

THE spectator looks from a terrace or porch, the line of vision leading down an entrance stair and straight across the garden to a gateway of a low outer wall, and on to rolling fields, hills and a winding stream beyond, the ground snow-covered under a gray winter sky. Shrubs project through the snow, and the yellowish covering of semi-circular beds bordering the walk relieves the white, while in the broad and varied landscape of the distance are evergreens and other trees, green and brown.

*Signed at lower right, C. A. PLATT.*

*Property of Mr. DUNCAN PHILLIPS, who disposes of the above described painting because of having other examples of the artist, besides lack of storage facilities.*



FÉLIX ZIEM

FRENCH: 1821—1911

45—*FÊTE ON THE GRAND CANAL, VENICE*

(Panel)

*Height, 25 inches; length, 32 3/4 inches*

THE water is a rich turquoise-blue, with areas of greenish trend, the sky a deeper blue on high and exhibiting tufts of vapor, which grows more dense below and settles in banks of mauve along the horizon. At right in middle distance the Campanile towers above the rose Palace of the Doges, at left San Giorgio, and beyond it the Dogana, and nearer by in mid-stream is the State barge, with its white sail reflected in the water. On a warm sandy foreground shore are persons in costumes of rich color, at a point of embarkation.

*Signed at the lower right, ZIEM.*

*Purchased from the late Theodore C. Noe, New York, 1905.*

*Property of the Estate of EDWARD V. W. ROSSITER.*



BERNARD DE HOOG

DUTCH: 1866—

46—*THE FRUGAL MEAL*

*Height, 28 1/4 inches; length, 32 inches*

A COTTAGE room with a many-paned window at the left, in whose light a peasant in from work sits at a plain wood table, with his wife, a fair young woman in a Dutch cap. They serve their plates from the single steaming dish that furnishes the meal, and picture a placid contentment. At the wife's elbow an infant's rush cradle, partly screened by a green drapery.

*Signed at the lower right, B. DE HOOG.*

*Property of Miss L. HOFFMANN.*



## CLAUDE JOSEPH BAIL

FRENCH: 1862—1921

### 47—YOUNG WOMAN MAKING LACE

*Height, 28 $\frac{3}{4}$  inches; width, 23 $\frac{1}{2}$  inches*

IN a room with plain and low-toned walls two young women are seated in the light coming from an embrasure window at the left. One facing the observer and the right, three-quarters front, wears a rose-hued waist, light shoulder scarf and fluffy white cap, a gray skirt and light apron, and is giving attention to work on her lap, which her companion also is carefully studying. The second young woman, evidently a maid, at her close observation, leans forward with elbows resting on knees, and is seen *profil perdu*. She is in dark dress with a large light apron.

*Signed at lower right, BAIL JOSEPH.*

*Property of Mr. DUNCAN PHILLIPS, who disposes of the above described painting because of having other examples of the artist, besides lack of storage facilities.*



## WILLARD LEROY METCALF

AMERICAN: 1858—

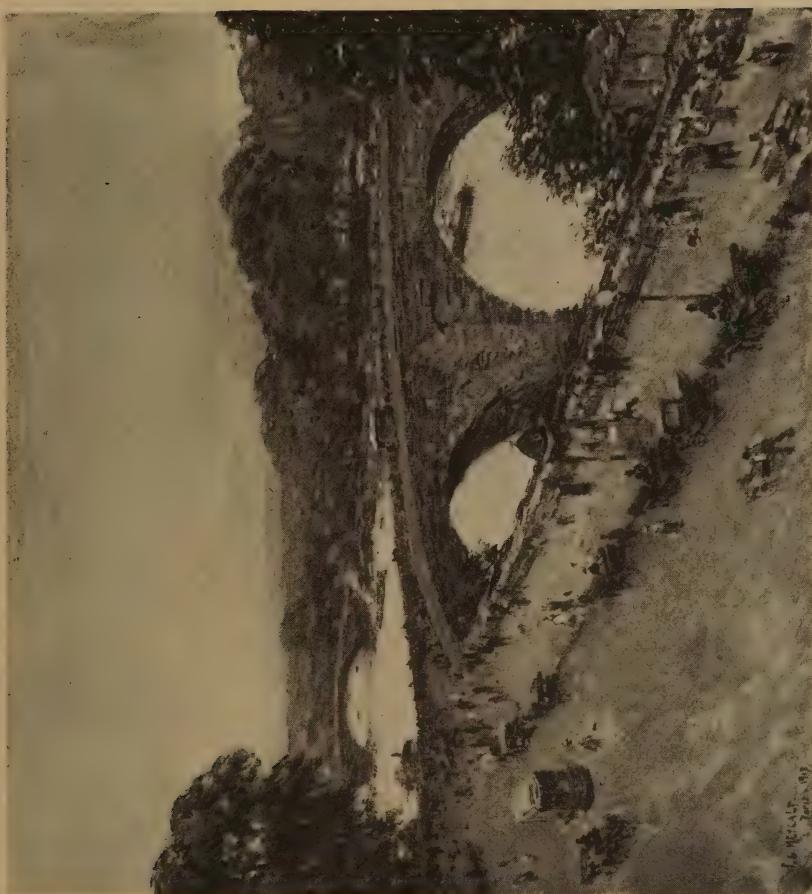
### 48—*PONT ROYAL, PARIS*

*Height, 26 inches; length, 29 inches*

IN the foreground and toward the left the broad street along the left bank of the river, facing west, with cabs strung along the curb, and pedestrians on the sidewalk. The roadway as it swings to right across the bridge, in the middle distance, shows a greater activity of traffic. On the Seine below an occasional steamer, and on the farther bank and in the distance the green masses of dense trees in the Tuileries gardens and beyond. Rosy horizon under a greenish robin's-egg sky.

*Signed at lower left, W. L. METCALF, 1913, and again on back with title.*

*Property of Mr. DUNCAN PHILLIPS, who disposes of the above described painting because of having other examples of the artist, besides lack of storage facilities.*



THOMAS MORAN, N.A.

AMERICAN: 1837—

49—**MOONLIGHT**

*Height, 30 inches; length, 40 inches*

WAVES of the ocean, a rich and dark green, with hints of blue, heave and roll far as the eye may see, and at left in the foreground break into white smother. Their crests and the smoothening surfaces of the still surging hollows glisten white, through the centre of the expanse, in the glowing light of a full moon, which emerges above distant fog-banks and dispersing mists.

*Signed at the lower right, T. MORAN, 1906.*

*Property of Miss L. HOFFMANN.*



CHARLES WEBSTER HAWTHORNE, N.A.

AMERICAN: 1872—

**50—MOTHER AND CHILD**

(Panel)

*Height, 33 3/4 inches; width, 30 inches*

PORTRAIT of a brown-eyed and affable young mother with brown hair, and rose in her cheeks, seated and holding on her lap and close to her breast her small child, who has chubby and rosy cheeks and bright dark eyes—and seems to find its thumb succulent. The mother faces the left, three-quarters front, and is observed at three-quarters length, and is clad in a rich golden-yellow. The child is in greenish-white.

*Signed at lower right, C. W. HAWTHORNE.*

*Property of Mr. DUNCAN PHILLIPS, who disposes of the above described painting because of having other examples of the artist, besides lack of storage facilities.*



WALTER GRIFFIN, A.N.A.

AMERICAN: 1861—

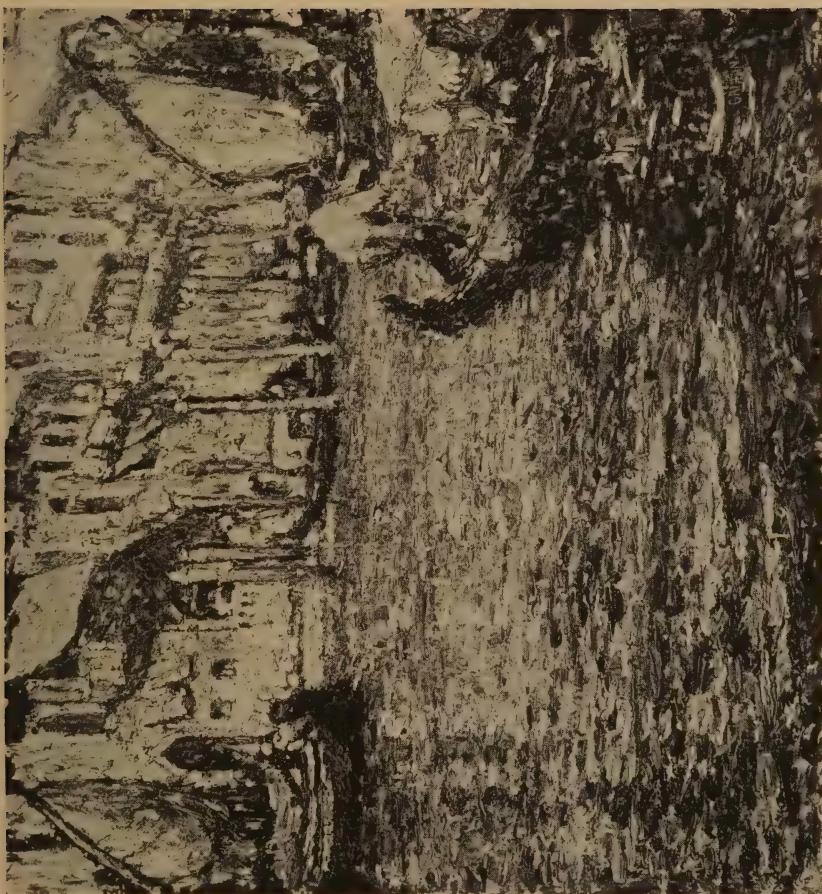
51—*GRAND CANAL, VENICE*

*Height, 33 inches; length, 36 1/4 inches*

A COMPOSITION in the rich splendor of color characteristic of the artist's latter-day work, a wealth of pigment made to speak in vibrant tones, brilliant as sunshine split into its elements. Foreground and middle distance are water of the canal, ruffled and polychromatic, at right a gondola is disappearing from view, and at right and left beyond it are boats with their lateen sails raised, lying near the gondola posts in front of the buildings which form the background. These palaces continue the richness of the whole blaze of color making up the picture, and at the extreme right, above the roofs, there is a glimpse of sky.

*Signed at the lower right, GRIFFIN.*

*Property of Mr. DUNCAN PHILLIPS, who disposes of the above described painting because of having other examples of the artist, besides lack of storage facilities.*



## JOSEF ISRAELS

DUTCH: 1824—1911

### 52—THE HARPIST

*Height, 32 $\frac{3}{4}$  inches; length, 35 $\frac{1}{2}$  inches*

A HIGHLY decorative figure composition in low tones, and a most unusual Israels. Well at right a thoughtful young woman of contemplative, earnest expression, is seated, facing the left, and observed in profile, the figure presented at little more than half-length. She is in shadow of trees, with the play of the subdued light upon her features not the least interesting of the charms of the picture. She is playing at slow tempo a harp which rests between her knees and rises above the picture limits, and between its strings the eye travels to the darkening lights of an after-sunset sky, blue and dull mauve. The harpist's dress is a soft grayish brown, and a black shawl drapes her shoulder.

*Signed at the lower left, JOSEF ISRAELS.*

*Property of a Private Owner.*





JEAN FRANÇOIS RAFFAËLLI

FRENCH: 1850—

53—*NOTRE DAME DE PARIS*

*Height, 24 3/4 inches; length, 42 1/2 inches*

THE Ile de la Cité occupies the central distance, and the twin towers of the cathedral appear above the roofs of nearer buildings, white and gray. The composition takes in not only the island and the blue Seine but both banks of the river and the neighboring conspicuous buildings and numerous trees. In the foreground and to left the broad gray and yellow-sandy quay is piled with freight near the water's edge, where a boat is lined up, and men and horses are at the business of the day.

*Signed at the lower left, J. F. RAFFAËLLI.*

*Purchased from Durand-Ruel, New York.*

*Property of Mr. DUNCAN PHILLIPS, who disposes of the above described painting because of having other examples of the artist, besides lack of storage facilities.*



EUGÈNE JOSEPH VERBOECKHOVEN

BELGIAN: 1799—1881

54—*SHEEP AND LAMBS*

(Panel)

*Height, 24½ inches; length, 34½ inches*

ON a low sandy and grass-covered mound in a section of dune land, a group of sheep, carefully studied, are depicted in the foreground, in bright sunshine from the left which throws their shadows on the grass, and on a distant hillock others of the flock are seen. Of those in the foreground a gray one stands before some low bushes, a white one is lying down with two lambs at her side, and a sheep with a brown face behind her, also recumbent, eyes the spectator across her back. In a stream two wild ducks of brilliant plumage are swimming.

*Signed at lower right, EUGÈNE VERBOECKHOVEN, 1859;  
and again on the back, in a declaration by the artist  
dated at Brussels, the same year.*

*Property of the BILLINGS ESTATE CORPORATION.*

## PIERRE VAUTHIER

CONTEMPORARY

### 55—THE FRENCH FAIR

(Pastel)

*Height, 27 3/4 inches; length, 46 1/4 inches*

A BROAD street leads directly ahead of the observer, toward towers and city buildings mistily developed on a day of light showers. To right, buildings surmount high green banks, and to left, on the terrace of a wooded park, itinerant entertainers in scarlet cloaks and other gay costumes are holding forth. The street in front of them is filled with a motley throng, and the moist pavement is variegated in sundown reflections.

*Signed at lower left, PIERRE VAUTHIER.*

*Property of an Estate.*

## HELEN M. TURNER

AMERICAN: CONTEMPORARY

### 56—MORNING

*Height, 34 1/2 inches; length, 44 1/4 inches*

FROM a veritable bower of blossoms, though not a formal arbor, a young lady looks toward the spectator, facing fully the front, as she is seated with figure slightly to left, on a bench on a balcony. A garden with trees behind her. She is in white *negligée*, with an open sweater of turquoise-blue, and leans with one elbow on a many-colored cushion and the other arm extended along the bench back. She holds lightly a freshly gathered bouquet, and a basket of flowers lies beside her, while the outdoor background scintillates in floral luminosity, the fresh morning light flashing also from the lap of her white dress.

*Signed at the lower right, HELEN M. TURNER, 1919, N. Y.*

*Exhibited at the National Arts Club, New York, 1922, where it received the second prize.*

*Property of MR. DUNCAN PHILLIPS, who disposes of the above described painting because of having other examples of the artist, besides lack of storage facilities.*

## ROBERT CRANNELL MINOR, N.A.

AMERICAN: 1840—1904

### 57—DUTCH WINDMILL

*Height, 30 inches; length, 50 inches*

An extensive range of landscape, green and brown, is presented before a luminous afternoon sky—lowlands, slightly rolling, with trees and brush at left and right, and also in the central middle distance about a windmill which is silhouetted against the sky. Beyond the mill, broad fields are indicated, and at right, among the trees, cottages. In the foreground, before the mill, a pond or winding stream, with grasses in its shallows and its surface reflecting sky and mill.

*Signed at the lower right, MINOR.*

*Property of the BILLINGS ESTATE CORPORATION.*

## FREDERIC EDWIN CHURCH, N.A.

AMERICAN: 1826—1900

### 58—WATERSIDE LANDSCAPE WITH FIGURES

*Height, 32 inches; length, 48 inches*

At left tall, large and graceful trees, with lesser outposts, the end of a wood, ceasing at the low, yellowish bank of a stream, whose farther shore on the right and in the distance is also wooded, and reveals groups of palm trees in the grayish, foggy obscurity that envelops it. At the wood-edge in the left foreground a girl of Italian type who seems to be holding a freshly caught fish, and on the stream two boats of sandola type broadly housed over, with men in them. Through a cloud-rift sunshine plays on the foreground shore.

*Signed at lower right, F. E. CHURCH, 1881.*

*Property of the BILLINGS ESTATE CORPORATION.*

PAUL DOUGHERTY, N.A.

AMERICAN: 1877—

59—*BETWEEN SUNSET AND MOONRISE*

*Height, 36 inches; length, 48½ inches*

DAY is not done at the seashore, the sea at the left extending to the distant horizon; the moon, pale gold, straight before the observer's eye, appears above a bleak and rocky coast, treeless but verdant, on the right, its green and rounded surfaces broken by iron-stained exposures of the steep and massive cliffs—high in the background, below the eye in the foreground. In cavernous depressions between them and against their foot, seas plunge and break, and yield vibrant reflections in the luni-solar light.

*Property of Mr. DUNCAN PHILLIPS, who disposes of the above described painting because of having other examples of the artist, besides lack of storage facilities.*



ROSWELL MORSE SHURTLEFF, N.A.

AMERICAN: 1841—1915

**60—EDGE OF THE FOREST, KEENE VALLEY**

*Height, 30 inches; length, 40 inches*

IN the interior of a forest of second growths, tall slender trees and slenderer saplings show light trunks amidst foliage of soft greens, which aloft throws an intermittent screen before a blue sky and below becomes dense in mingling with the leafage of the underbrush. Sunshine filtering through gilds yellowing patches of the moss covering a huge boulder near the centre of the middle distance, beyond an open foreground of verdure and gray earth.

*Signed at lower right, R. M. SHURTLEFF, N.A.*

*Property of MRS. R. M. SHURTLEFF.*



FRANK W. BENSON, N.A.

AMERICAN: 1862—

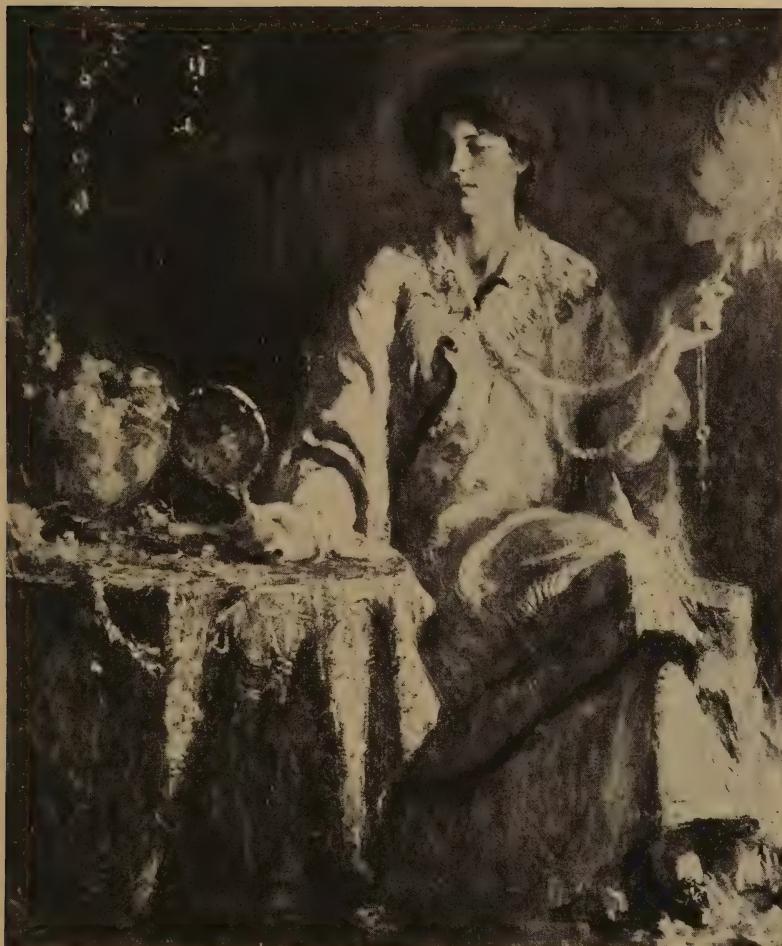
61—*REFLECTION*

*Height, 44 inches; width, 36 inches*

FULL-LENGTH portrait of a dark-haired young woman with a touch of rose in her cheeks, and finely cut features, seated beside a low table and facing front, with head turned slightly to her right, as she looks at a glass held in her right hand, which rests on the table. Beside the glass is a large bowl of flowers, and blossoms that have dropped on the table. She wears a coat of golden hue, with a soft confusion of delicate color notes in its broad collar and trimming, which falls below her knee over her light skirt.

*Signed at the lower left, F. W. BENSON, 1921.*

*Property of Mr. DUNCAN PHILLIPS, who disposes of the above described painting because of having other examples of the artist, besides lack of storage facilities.*



## GEORGE INNESS, N.A.

AMERICAN: 1825—1894

### 62—INDIAN SUMMER: 1894

*Height, 30 inches; length, 41½ inches*

A RARE day in the peace and quiet of late fall; while still the trees retain the richness of their autumn color in intensified note, and seem the more splendid above the browning herbage of the ground. Here a young and slender tree with foliage a rich and brilliant red stands to left of centre, the observer's view cut off just short of its top, one of three saplings in a group, its neighbor still farther to left clothed in leafage of rich yellow, while the comrade tree between and behind them is still green. Partly shaded, a low gray shed comes to view. To right the grasses and brush are a soft green and deepening brown, and a figure seated on a log and another standing are suggested amongst them, stilled in observation and contemplation under the spell of the hour and the season. The sky is a soft turquoise, with light clouds *jaunâtres*.

*Signed at the lower right, G. INNESS, 1894.*

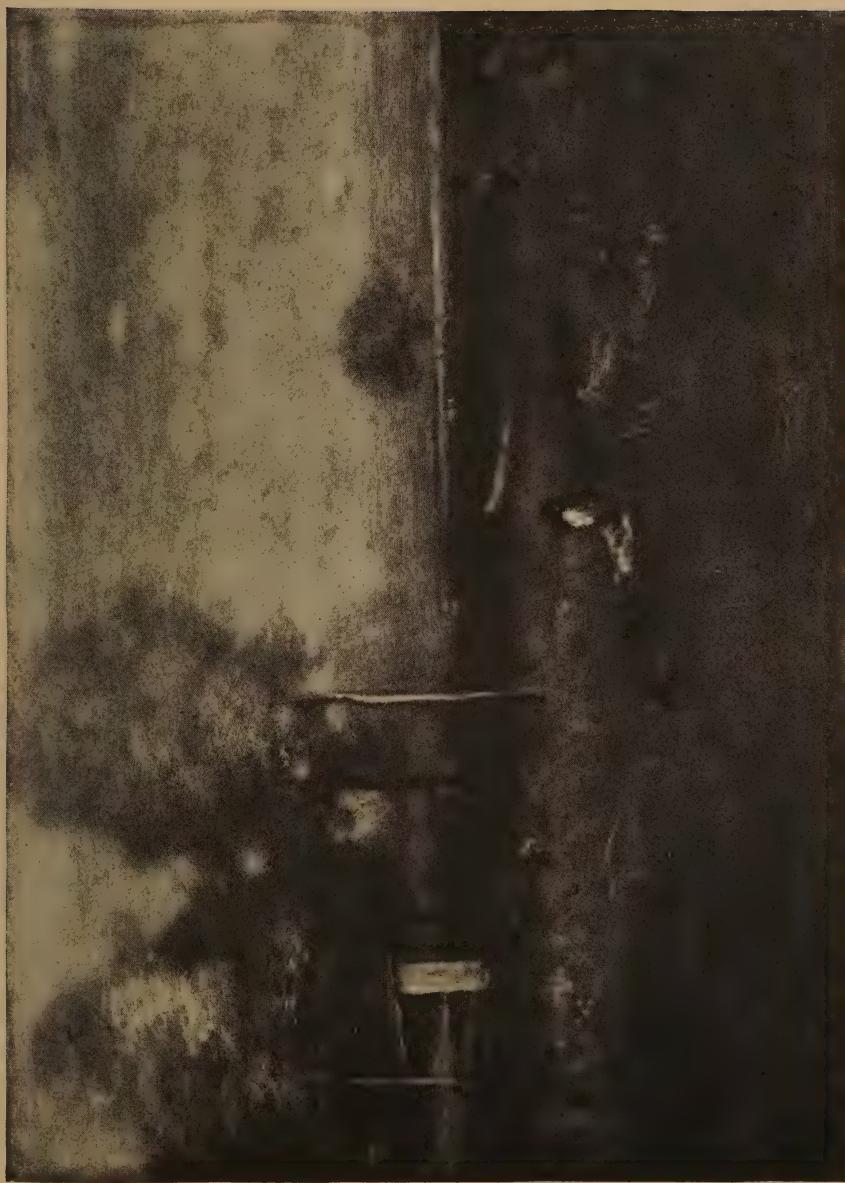
*Purchased from Mr. Inness by the congregation of the Central Church, Chicago, for presentation to their pastor, the Reverend Doctor Newell Dwight Hillis, on resigning his charge to become pastor of the Plymouth Church, Brooklyn, New York.*

*One of the last completed works of the Artist, who died in 1894, and considered one of his most important examples. It was sold in the sale of the collection of Emerson McMillin, Esq., January 1913, and purchased by Messrs. M. Knoedler & Co., from whom the present owner obtained the painting.*

*Reproduced (No. 49) in "Fifty Paintings by George Inness," privately printed and copyright by Frederic Fairchild Sherman, New York, 1913, with introduction by Elliott Daingerfield, N.A.*

*"I do not believe that anyone, whether craftsman or connoisseur, will ever rightly comprehend the art of George Inness unless he places himself squarely on the platform of the man's religious convictions, and seeks in his work those eliminations of the gross, or the material, in order that the spiritual may be seen, which was the aim and the intent of his best and highest effort."—From Mr. Daingerfield's introduction to "Fifty Paintings by George Inness," above referred to.*

*Property of Mr. DUNCAN PHILLIPS, who disposes of the above described painting because of having other examples of the artist, besides lack of storage facilities.*



JULES DUPRÉ

FRENCH: 1812—1889

63—*PASTURE ON THE RIVER FAY (Indre)*

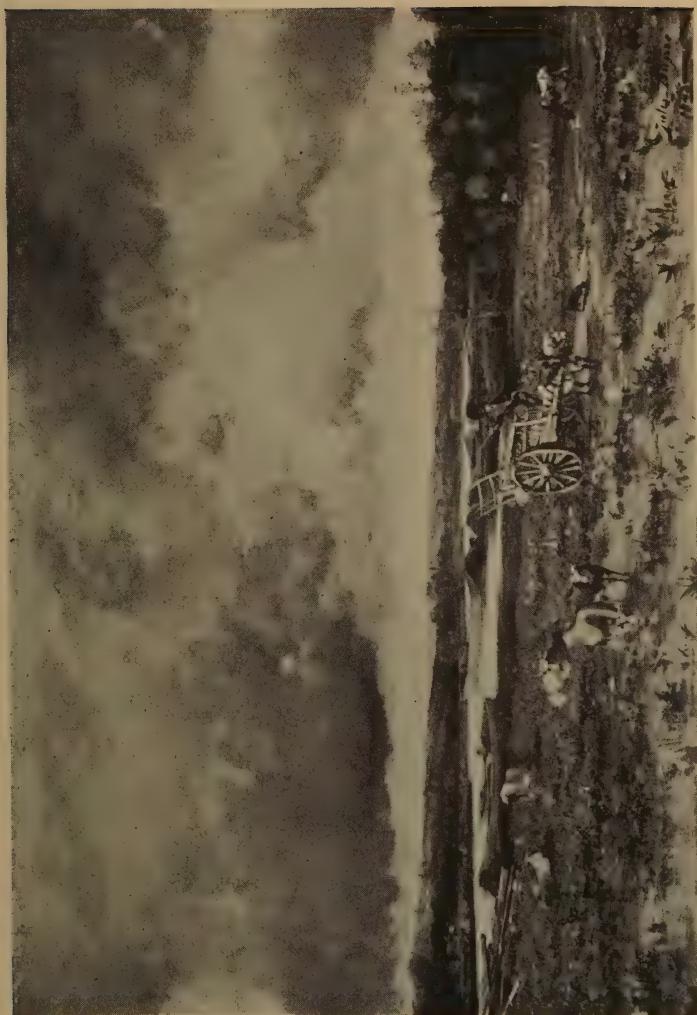
*Height, 31 3/4 inches; length, 47 1/4 inches*

A STRETCH of low green pasture land dotted with flowers crosses the foreground, which nearer by is partially overflowed by waters of a brook affluent of the river which shines white in the middle distance. Cows lie at rest or graze in the pasture, others stand in the shallow foreground water drinking, and a man driving a field cart is crossing the shallows. Along the river bank are many gray boats, with figures seen in some of them, at the right the edge of a green forest comes to view, and in the distance are rolling hills, some under the shadow of low-hanging rain clouds drifting in a light sky.

*Signed at the lower right, JULES DUPRÉ, 1842.*

*From the collection of Robert Davis, Esq., Walmer House, Catford, Kent, England.*

*Property of a Connoisseur.*



## CHARLES FRANÇOIS DAUBIGNY

FRENCH: 1817—1878

### 64—*LES COTEAUX DE VALMONDOIS*

*Height, 31 $\frac{3}{4}$  inches; length, 51 inches*

THE hills begin in the middle distance on the right with a green slope lined with trees in autumn foliage of yellow-brown, and extend with irregularly flattened tops leftwards in the background, under the softened light of a cloud-screened sky. On the low ground of the central valley bushy trees partly in their own shadow extend inward from the left, in the middle distance, ceasing at the bank of a stream which skirts the hills and broadens out in the foreground, where it reflects the light sky and the dark shadows of these trees. Reeds are at the stream's edges, and pollarded trees.

*Signed at the lower left, DAUBIGNY, 1869.*

*From the collection of Robert Davis, Esq., Walmer House, Catford, Kent, England.*

*Property of a Connoisseur.*



## HENRI HARPIGNIES

FRENCH: 1819—1916

### 65—LANDSCAPE: ON THE MEDITERRANEAN

*Height, 39½ inches; length, 49½ inches*

FROM the right an arm of the great sea puts in between a low green foreground shore and a mountainous shore in the background, rugged, barren, rocky and of reddish-sandy hue; the farther shore in bright sunshine from the left, the nearer shore in cool shadow. Here wild grass and brush are green, and the ground is threaded by wandering grayish paths, and at right a wall of rough stone projects into the picture. Within the shadow also, and at its boundary, are trees of erratic growth and eccentric branches, their bushy tops partly in the sunshine, which illuminates also the low and varied middleground shore beyond them. The surface of the sea, smooth but with breeze enough to move sailing-craft, is turquoise-blue, with turquoise-greenish areas and hints of the reddish-sandy steeps reflected from the far side.

*Signed at the lower left, H. HARPIGNIES, 1865.*

*From the collection of Robert Davis, Esq., Walmer House, Catford, Kent, England.*

*Property of a Connoisseur.*



## EUGÈNE FROMENTIN

FRENCH: 1820—1876

### 66—*DANSE ARABE*

*Height, 39 inches; length, 55 3/4 inches*

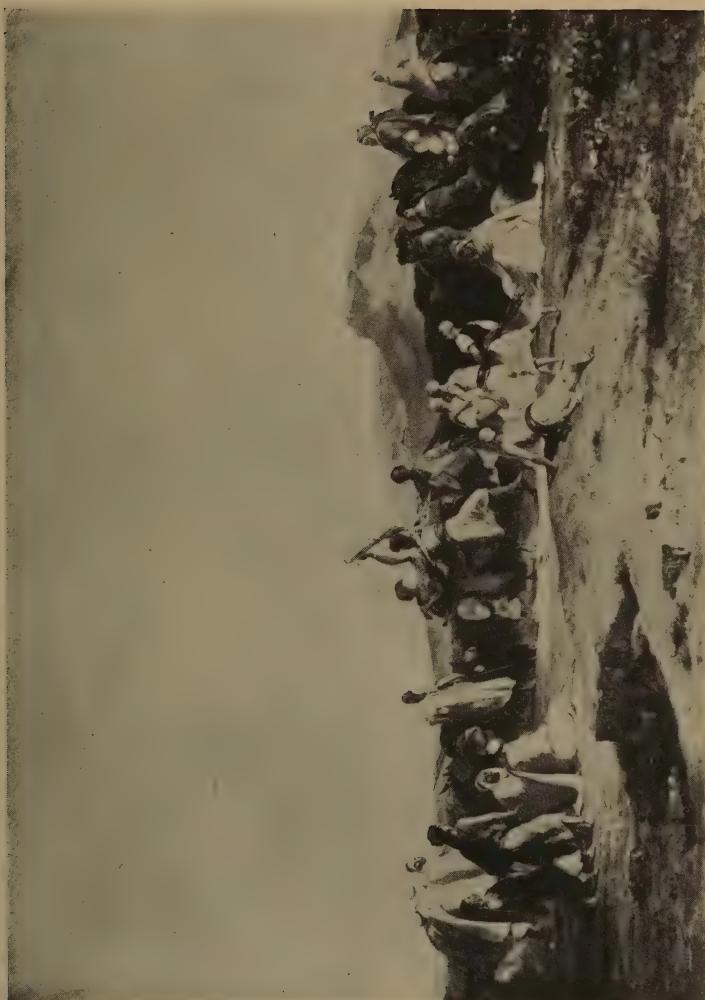
ROUGH and bare ground, a yellowish greenish-gray, supporting a few low plants near a pool toward the right, is made the scene of an Arabian dance with many onlookers seated and standing about, two of them on horses. An enthusiastic dancer in white and purple, yellow and blue, with tambourine or small drum raised joyously above his head, is in the act of jumping clear of the white cloth spread for his dance and held in place by the feet of two huge men who furnish the music. The musicians and others of the assemblage are in crimson, and still others are in blue, orange and white. Immediately back of the company is a ridge with dark verdure, and in the distance are barren and broken mountains, under a blue sky with mauve, gray and white clouds.

*Signed at the lower left, EUG. FROMENTIN.*

*From the Sarlin Collection, Paris.*

*From the Georges Petit Collection, Paris.*

*Property of a Connoisseur.*



EDMUND H. OSTHAUS

AMERICAN: CONTEMPORARY

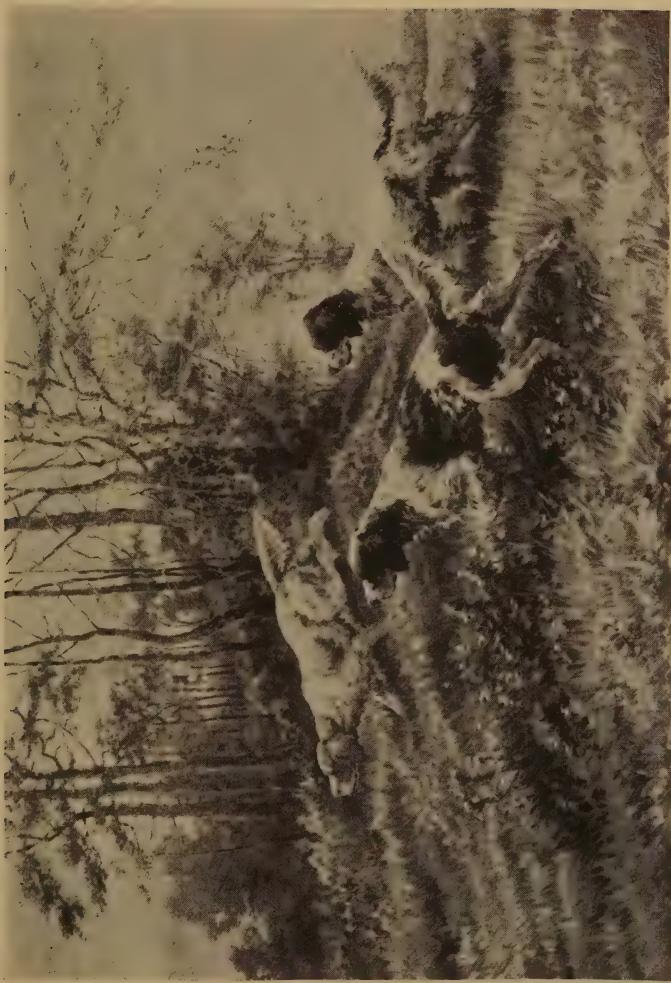
67—*HUNTING DOGS*

*Height, 35 inches; length, 50 inches*

CROWNING a knoll, trees spread to right and left, pines straight and green, and others showing the colors of autumn, whose hues also enliven and enrich the rough herbage encompassing the knoll. Here, in the foreground, three alert setters, tails extended and interest intent.

*Signed at the lower right, EDM. H. OSTHAUS.*

*Property of Miss. L. HOFFMANN.*



RICHARD WILSON, R.A.

ENGLISH: 1713—1782

68—*CLASSIC LANDSCAPE*

*Height, 18 inches; length, 24 inches*

ALONG the left, a range of mountains, with sides wooded and peaks rugged and bare, receding in the distance toward the right, where they shine in bright sunlight in a hazy atmosphere. A tortuous stream traverses their base, separating them from uneven lowlands, and in the foreground at the right trees in sharp silhouette rise beyond the picture limits. In the centre of the foreground a semi-nude fisherman drags ashore his net.

*Purchased from the Ehrich Galleries.*

*Property of Mr. DUNCAN PHILLIPS, who disposes of the above described painting because of having other examples of the artist, besides lack of storage facilities.*



SIR HENRY RAEBURN, R.A.

ENGLISH: 1756—1823

69—“*CLARK OF MONTROSE*”

*Height, 30 inches; width, 25 inches*

PORTRAIT at half-length of a man in middle life, figure somewhat to right and face almost full to the front, with his blue eyes on the spectator. He is clean-shaven save for short “sideburns,” and his very light hair is in carefully-careless disarray, with a curling lock well down on his high forehead. A white stock binds his high winged collar, and his white waistcoat is projected well above his dark double-breasted coat, which has large buttons that catch the light.

*Property of Mr. DUNCAN PHILLIPS, who disposes of the above described painting because of having other examples of the artist, besides lack of storage facilities.*



SIR THOMAS LAWRENCE, P.R.A.

ENGLISH: 1769—1830

70—*THE TWO SISTERS*

*Height, 50 inches; width, 37 inches*

IN white décolleté gown, lace-trimmed and with shoulder sleeves, the high waist marked by a blue sash, the elder sister stands at the centre of the composition, facing the spectator, with figure turned slightly to the left toward the great harp with gilt ornamentation which she is in posture of playing. She is fair with blue eyes and rosy cheeks and braided and curled chestnut hair, and is observed nearly at full length. Beside her at the right her younger sister is seated, looking upward, with figure to left and face seen in profile. Her white gown is décolleté and she wears a purple-pink sash, and in one hand resting on her knee she holds the music of a song.

*From the Theron B. Blakeslee Collection.*

*Property of a Connoisseur.*



## ROBERT TOURNIÈRES

FRENCH: 1668—1752

### 71—*LE MARQUIS DE FONTANGES AND HIS DAUGHTER*

*Height, 53 inches; width, 41½ inches*

SEATED and facing the observer the Marquis leans slightly and rests his left elbow on a railing, over which his hand droops as in protective embrace of his small daughter, who, beside him, with her right elbow on his knee, also faces the spectator. The child raises her left hand toward her father's, a pet bird perching on her finger. The Marquis, observed nearly at full-length, a brown-eyed man with rosy cheeks and the great wig of the period, wears a coat and waistcoat of a rich, soft brown, with gold embroideries, white lace jabot and a rose mantle. His daughter is in black velvet, décolleté, and wears a hat with rose and plume. Drapery and sunset background.

*From the Collection of Dr. Paul Mersch, Consul-General of Luxembourg.*

*Property of a Connoisseur.*



THOMAS CRESWICK, R.A.

ENGLISH: 1811—1869

72—*OLD MILL*

*Height, 56 inches; width, 44 $\frac{1}{4}$  inches*

AN ancient mill stands athwart the picture, its great wheel fed from an overhead sluice spilling into a winding stream. From the miller's cottage adjoining, behind it, smoke is issuing from the chimney, and from the bridge of an extension or wing a youth looks down toward two girls, seated and standing on rock shelves of the stream's bank, one bare-legged wearing a dark skirt and light waist, her comrade in crimson skirt and a grayish waist. The steep bank behind them is deep with grass, the red-brown rocks are moss and lichen covered, and behind the gray and creamy and heavily thatched mill is a forest of dense trees, in sunlight and shadow. A composition mellow in the affluence of its color, rich in its sentiment of antiquity and romance.

*Signed at the lower right in monogram, and dated 1833.*

*Property of Mr. DUNCAN PHILLIPS, who disposes of the above described painting because of having other examples of the artist, besides lack of storage facilities.*



## JAN BREUGHEL

FLEMISH: 1568—1625

### 73—*LE PARADIS TERRESTRE*

*Height, 45 inches; length, 63½ inches*

THE earthly paradise of the title is represented by a beautiful and formal park, with fountain playing on a terrace, a hedge-lined walk leading to a château in the distance, and in the foreground a pavilion with another fountain beside a pool. Here in the pool are two swans and two fishes swimming, and a duck and ducklings, with other ducks at the water's edge, at left; at right, two squirrels in a fruit tree. At foot of the tree roses blossoming, and in jardinières everywhere other flowers in bloom. On the pavilion steps three ladies, one draped in white seated on a vermillion mantle, one gowned in rich topaz, and one with a blue wrap falling from her breast. From a balcony above, a man of importance looks down.

*Signed at bottom, toward the right, JAN BREUGHEL, f.c.*

*Note:* Experts have expressed the opinion that the figures were painted by the artist's great friend, Peter Paul Rubens, who became protector of Breughel's two daughters after their father's death.

*From the collection of Robert Davis, Esq., Walmer House, Catford, Kent, England.*

*Property of a Connoisseur.*



ANTONIO CANALE

CALLED

IL CANALETTO

ITALIAN: 1697—1768

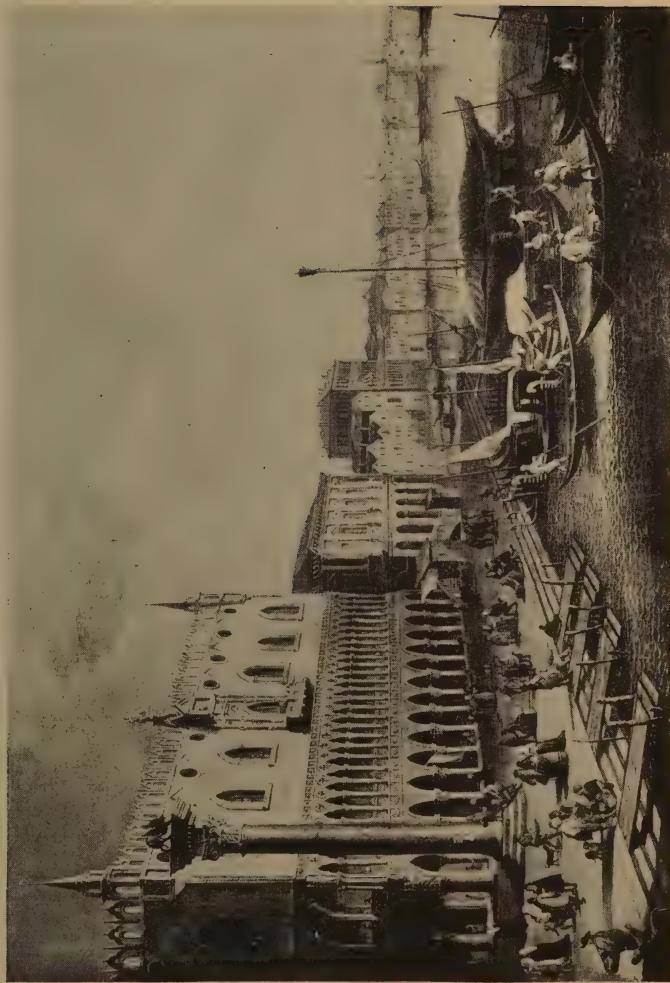
**74—PALACE OF THE DOGES**

*Height, 54 inches; length 77 inches*

At right the green canal rippled with choppy wavelets, white edged, and on it gondolas and sandolas and the state barge. At left the Molo and the Ducal Palace, the Prison, and the solid line of buildings beyond it curving around to right in the background to the limits of the picture. On the boats, steps and landing stages, before the palace and in the loggia are many figures in the varied costumes of their different ranks or occupations, the colors soft and rich, the entire scene in a softened sunlight relieved by transparent cloud shadows.

*From the collection of Robert Davis, Esq., Walmer House, Catford, Kent, England.*

*Property of a Connoisseur.*



**Nos. 75 to 80 include A Series of Original Studies for the Decorations for the Opéra Comique, Paris.**

**LOUIS JOSEPH RAPHAEL COLLIN**

**FRENCH: 1850—1916**

**75—THE HARPIST: DECORATIVE PANEL**

*Height, 19¾ inches; length, 29¼ inches*

WAFTED in atmospheric space before a richly chromatic background, the extended figure of a supple maid partially draped in a mantle of pale old-rose, her raised head in profile to the right and her flowing tresses blown ahead of her across the strings of a harp, which she lightly touches with delicate and graceful fingers.

*Signed at lower left, R. COLLIN.*

*Exhibited at the Boston Museum of Fine Arts.*

*Property of an Estate.*

**LOUIS JOSEPH RAPHAEL COLLIN**

**FRENCH: 1850—1916**

**76—THE SONG: DECORATIVE PANEL**

*Height, 27½ inches; width, 17¾ inches*

BEFORE a poetic woodland background with an atmospheric vagueness, the standing figure of a young woman, nude to the waist, her lower body in a drapery of dulled old-gold and opalescent gray, her long and thick chestnut hair hanging below her hips. She faces the left and the woods, at the verge of a brook, holding a lyre from whose strings one hand has just been raised, and her head is thrown back in song.

*Signed at lower left, R. COLLIN.*

*Exhibited at the Boston Museum of Fine Arts.*

*Property of an Estate.*

## LOUIS JOSEPH RAPHAEL COLLIN

FRENCH: 1850—1916

### 77—*FLORA: DECORATIVE PANEL*

*Height, 32½ inches; width, 18¾ inches*

FULL-LENGTH standing figure of a fair young woman with light hair loosened and falling to her hips, clad in a loose white gown of light material with flowing shoulder sleeves. Flowers deck her hair and she holds with both raised hands a branch of flowers, crossing behind her shoulders, and her straw hat is suspended by its purple ribbon from her elbow. Bare-footed in the light green grass, with woodland background.

*Signed at lower left, R. COLLIN.*

*Exhibited at the Boston Museum of Fine Arts.*

*Property of an Estate.*

## LOUIS JOSEPH RAPHAEL COLLIN

FRENCH: 1850—1916

### 78—*VISION D'ÉTÉ: DECORATIVE PANEL*

*Height, 22 inches; length, 42¾ inches*

SEMI-NUDE figure of an auburn-haired young woman reclining in woodland verdure, a diaphanous bluish-white mantle under her shoulders, her limbs enfolded in a drapery of golden-yellow, one knee raised. She rests on her extended right elbow, with head erect and supported by the right hand, her face observed in profile to the left, and left hand on a lyre lying on the grass beside her. Hazy atmosphere and a distant suggestion of a stream beyond low trees.

*Signed at the lower right, R. COLLIN, 1903.*

*Exhibited at the Boston Museum of Fine Arts.*

*Property of an Estate.*

LOUIS JOSEPH RAPHAEL COLLIN

FRENCH: 1850—1916

79—*DANS UN RÊVE: DECORATIVE PANEL*

*Height, 22½ inches; length, 72 inches*

REPOSING at full length, *demi-nue*, her limbs draped in her golden mantle, other folds of which are spread beneath her shoulder and head, a nymph with a yellow rose in her red-brown hair and face turned toward the observer is idly playing a lute, as she lies on a carpet of soft green grass. Grasses of taller growth and mingled with patches of purplish-brown and touches of yellow fill the background, and enclose toward the right a misty pool.

*Signed at the lower right, R. COLLIN, 1903.*

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LOUIS JOSEPH RAPHAEL COLLIN

FRENCH: 1850—1916

80—*GRÂCE PRINTANIÈRE:  
DECORATIVE PANEL*

*Height, 22½ inches; length, 93¼ inches*

ON fresh green grass, whose deeper growths make a background rising above the picture limits, a skin of white and purplish-brown fur is spread, and on it a dark-haired nude youth is seated, playing the pipes. Before him a fair-haired maiden in white reclines at full length, facing him in listening, dreamy attitude. Wild flowers spot the grass in front of her and a pale gold mantle is seen beyond her shoulder.

*Signed at the lower right, R. COLLIN, 1903.*

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LIST OF ARTISTS REPRESENTED  
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